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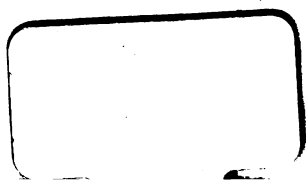
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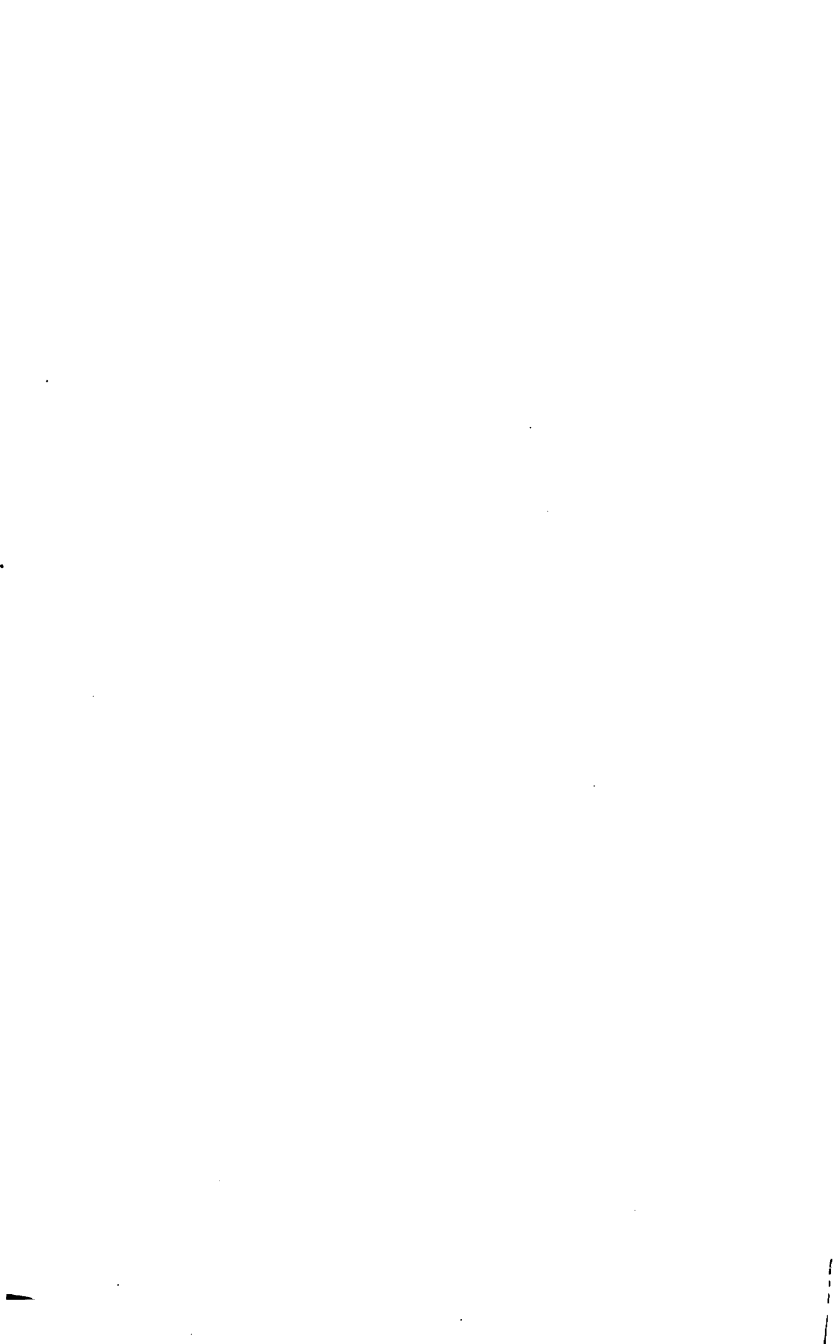
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THE little Treatise which passed in French under the Title of *Le Jugement d'Hercule*, having been originally communicated in Manuscript to the foreign Painter, and VIRTUOLIA, for whose Use it was compos'd beyond-sea in that Language; and coming afterwards to be publish'd in some of the foreign Journals, from whence there was a likelihood of its being soon made English: the case seem'd to require of our English Author, that he shou'd himself produce his Piece in its proper and natural Language, rather than suffer it to come abroad translated by a strange Hand. The Reader therefore has it here presented to him, such as our Author had in reality presented it, a year before, to a Noble Lord, his Friend.



THE
J U D G M E N T
O F
H E R C U L E S.

INTRODUCTION.

- (I.)  BEFORE we enter on the Examination of our Historical Sketch, it may be proper to remark, that by the word *Tablature* (for which we have yet no name in *English* besides the general one of *Picture*) we denote, according to the original word *TABULA*, a
A 2 Work

The J U D G M E N T

Work not only distinct from a mere *Portraiture*, but from all those wilder sorts of Painting which are in a manner absolute and independent; such as the Paintings in *Fresco* upon the Walls, the Ceilings, the Stair-cases, the Cupolo's, and other remarkable places either of Churches or Palaces.

(2.) ACCORDINGLY we are to understand, that it is not merely the Shape or Dimension of a Cloth or Board which denominates the *Piece* or *Tablature*; since a Work of this kind may be compos'd of any colour'd Substance, as it may of any Form, whether square, oval, or round: but it is then that in Painting we may give to any particular Work the name of *Tablature*, when the Work is in reality “ a Single
 “ *Piece*, comprehended in one *View*, and
 “ form'd according to one single Intelli-
 “ gence, Meaning, or Design; which consti-
 “ tutes a real *Whole*, by a mutual and neces-
 “ sary Relation of its Parts, the same as
 “ of the Members in a natural Body.” So that one may say of a Picture compos'd of any number of Figures differently rang'd, and without any regard to this Correspondency or Union describ'd, that it is no more a real *Piece* or *Tablature*, than a Picture wou'd be a *Man's Picture*, or proper *Portraiture*, which represented on the same Cloth, in different places, the Legs, Arms, Nose,

Nose, and Eyes of such a Person, without adjusting them according to the true Proportion, Air, and Character which belong'd to him.

(3.) THIS Regulation has place even in the inferiour degrees of Painting; since the mere Flower-Painter is, we see, oblig'd to study the Form of *Festons*, and to make use of a peculiar Order, or Architecture of *Vases*, *Jars*, *Cannisters*, *Pedestals*, and other Inventions, which serve as *Machines* to frame a certain proportionate Assemblage, or united Mass; according to the Rules of Perspective, and with regard as well to the different shapes and sizes of his several Flowers, as to the harmony of Colours resulting from the whole: this being the only thing capable of rendering his Work worthy the name of a *Composition* or *Real Piece*.

(4.) So much the more therefore is this Regulation applicable to History-Painting, where not only *Men*, but *Manners*, and human Passions are represented. Here the Unity of Design must with more particular exactness be preserv'd, according to the just Rules of Poetick Art; that in the Representation of any Event, or remarkable Fact, the *Probability*, or seeming Truth (which is the real Truth of Art) may with the highest advantage be supported and
advanc'd:

CHAP. advanc'd : as we shall better understand
 I. in the Argument which follows, on the
 ~~~~~ historical *Tablature* of the *Judgment* of  
 HERCULES; who being young, and retir'd to a solitary place, in order to deliberate on the choice he was to make of the different ways of Life, was accosted (as our Historian relates) by the two Goddesses, *Virtue* and *Pleasure*. 'Tis on the issue of the Controversy between these two, that the Character of HERCULES depends; so that we may naturally give to this Piece and History, as well the Title of the *Education* as the *Choice* or *Judgment* of HERCULES.

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## C H A P. I.

*On the general Constitution or Ordonnance  
 of the Tablature.*

(1.) THIS Fable or History may be variously represented according to the Order of Time.

Either in the instant when the two Goddesses (*Virtue* and *Pleasure*) accost HERCULES.

Or when they are enter'd on their Disputes.

Or when their Dispute is already far advanc'd, and *Virtue* seems to gain her Cause.

(2.) A C-


(2.) ACCORDING to the *first* Notion, HERCULES must of necessity seem surpriz'd on the first appearance of such miraculous Forms; he admires, he contemplates, but is not yet engag'd or interested. According to the *second* Notion, he is interested, divided, and in doubt. According to the *third*, he is wrought, agitated, and torn by contrary Passions. 'Tis the last Effort of the vicious one, striving for possession over him. He agonizes, and with all his strength of Reason endeavours to overcome himself:

*Et premittit ratione animus, vincique laborat.*

(3.) OF these different periods of Time, the latter has been chosen, as being the only one of the three, which can well serve to express the *Grand Event*, or consequent Resolution of HERCULES, and the *Choice* he actually made of a Life full of Toil and Hardship, under the Conduct of *Virtue*, for the deliverance of Mankind from Tyranny and Oppression. And 'tis to such a Piece of Tablature as represents this issue of the Ballance in our pondering Hero, that we may justly give the title of the *Decision or Judgment* of HERCULES.

(4.) THE same History may be represented yet according to a *fourth* Date or Period,

CHAP. Period, as at the time when HERCULES

 **L** is intirely won by *Virtue*: but then the signs of this resolute Determination reigning absolutely in the Attitude, and Air of our young Hero, there wou'd be no room left to represent his Agony or inward Conflict, which indeed makes the principal Action *here*; as it wou'd do in a *Poem*, were this Subject to be treated by a good Poet. Nor wou'd there any more be room left in this case, either for the persuasive Rhetorick of *Virtue*, (who must have already ended her Discourse) or for the insinuating Address of *Pleasure*, who having lost her Cause, must necessarily appear displeas'd, or out of humour; a Circumstance which wou'd no way suit her Character.

(5.) IN the original Story or Fable of this Adventure of our young HERCULES, 'tis particularly noted, that *Pleasure* advancing hastily before *Virtue*, began her Plea, and was heard with prevention; as being first in turn. And as this Fable is wholly *Philosophical* and *Moral*, this Circumstance in particular is to be consider'd as essential.

(6.) IN this *third* Period therefore of our History (dividing it, as we have done, into four successive Dates or Points of Time) HERCULES being Auditor, and attentive, speaks not. *Pleasure* has spoken,  
*Virtue*


*Virtue* is still speaking. She is about the middle, or towards the end of her Discourse; in the place where, according to just Rhetorick, the highest Tone of Voice and strongest Action are employ'd. CHAP. I.

(7.) 'TIS evident that every Master in Painting, when he has made choice of the determinate Date or Point of Time, according to which he would represent his History, is afterwards debar'd the taking advantage from any other Action than what is immediately present, and belonging to that single Instant he describes: for if he passes the present only for a moment, he may as well pass it for many years; and by this reckoning he may with as good right repeat the same Figure several times over, and in one and the same Picture represent HERCULES in his Cradle struggling with the Serpents, and the same HERCULES of full Age fighting with the *Hydra*, with *Anteus*, and with *Cerberus*: which would prove a mere confus'd Heap, or Knot of Pieces, and not a single intire Piece, or *Tablature* of the Historical kind.

(8.) IT may however be allowable, on some occasions, to make use of certain *Enigmatical* or *Emblematical* Devices, to represent a future Time: as when HERCULES, yet a mere Boy, is seen holding a


B small

CHAP. small Chub, or wearing the Skin of a young

I.  Lion, for so we often find him in the best *Antiques*. And tho History had never related of HERCULES, that being very young he kill'd a Lion with his own hand, this Representation of him wou'd nevertheless be intirely conformable to *Poetick Truth*; which not only admits, but necessarily presupposes *Prophecy* or *Prognostication*, with regard to the Actions and Lives of Hero's and great Men. Besides that as to our Subject in particular, the natural Genius of HERCULES, even in his tenderest Youth, might alone answer for his handling such Arms as these, and bearing, as it were in play, these early tokens of the future Hero.

(9.) To preserve therefore a just Conformity with *Historical Truth*, and with the *Unity of Time and Action*, there remains no other way by which we can possibly give hint of any thing future, or call to mind any thing past, than by setting in view such Passages or Events as have actually subsisted, or according to Nature might well subsist, or happen together in *one* and the *same* instant. And this is what we may properly call the *Rule of Consistency*.

(10.) How is it therefore possible, says one, to express a Change of Passion in any Subject; since this Change is made by Succession;

cession ; and that in this case the Passion CHAP.  
 which is understood as present, will re- I.  
 quire a Disposition of Body and Feature   
 wholly different from the Passion which is  
 over and past? To this we answer, that  
 notwithstanding the Ascendency or Reign  
 of the principal and immediate Passion, the  
 Artist has power to leave still in his Subject  
 the Tracks or Footsteps of its Predecessor ;  
 so as to let us behold not only a rising Pas-  
 sion together with a declining one, but,  
 what is more, a strong and determinate  
 Passion, with its contrary already discharg'd  
 and banish'd. As for instance, when the  
 plain tracks of Tears new fallen, with o-  
 ther fresh tokens of Mourning and De-  
 jection, remain still in a Person newly  
 transported with Joy at the sight of a Re-  
 lation or Friend, who the moment before  
 had been lamented as one deceas'd or lost.

(II.) AGAIN, by the same means which  
 are employ'd to call to mind the past, we  
 may anticipate the *future* : as wou'd be  
 seen in the case of an able Painter, who  
 shou'd undertake to paint this History of  
 HERCULES according to the third Date  
 or Period of Time propos'd for our histo-  
 rical Tablature. For in this momentary  
 Turn of Action, HERCULES remaining  
 still in a situation expressive of Suspence and  
 Doubt, wou'd discover nevertheless that  
 the Strength of this inward Conflict was

CHAP. over, and that Victory began now to de-

I. declare her-self in favotr of *Virtue*. This  
 ~~~~~ Transition, which seems at first so myste-  
 rious a Performance, will be easily com-
 prehended, if one considers that the Body,
 which moves much slower than the Mind,
 is easily out-strip'd by the latter ; and that
 the Mind on a sudden turning it-self some
 new way, the nearer situated and more
 sprightly parts of the Body (such as the
 Eyes and Muscles about the Mouth and
 Forehead) taking the alarm, and moving
 in an instant, may leave the heavier and
 more distant parts to adjust themselves,
 and change their Attitude some moments
 after.

(12.) THIS different Operation may be
 distinguish'd by the names of *Anticipation*
 and *Repeal*.

(13.) IF by any other method an Ar-
 tist shou'd pretend to introduce into his
 Piece any portion of Time future or past,
 he must either sin directly against the Law
 of *Truth* and *Credibility*, in representing
 things contrary and incompatible; or against
 that Law of *Unity* and *Simplicity* of *Design*,
 which constitutes the very Being of his
 Work. This particularly shews it-self in
 a Picture, when one is necessarily left in
 doubt, and unable to determine readily,
 which of the distinct successive parts of the
 History

History or Action is that *very one* represented in the Design. For even here the case is the same as in the other Circumstances of Poetry and Painting: "That what is principal and chief, shou'd immediately shew it-self, without leaving the Mind in any uncertainty." CHAP. I

(14.) ACCORDING to this Rule of the *Unity of Time*, if one shou'd ask an Artist, who had painted this History of the *Judgment of HERCULES*, "which of these four Periods or Dates of Time above propos'd he intended in his Picture to represent;" and it shou'd happen that he cou'd not readily answer, 'twas this or that; it wou'd appear plainly he had never form'd a *Real Notion* of his Workmanship, or of the History he intended to represent: so that when he had executed even to a miracle all those other Beautys requisite in a *Piece*, and had fail'd in this single one, he wou'd from hence alone be prov'd to be in truth no *History-Painter*, or Artist in the kind, who understood not so much as how to form the real Design of a *Historical Piece*.



C H A P. II.

Of the First or Principal Figure.

(1.) **T**O apply therefore what has been said above to our immediate Design or *Tablature* in hand, we may observe, in the first place, with regard to **HERCULES**, (the *first* or *principal Figure* of our Piece) that being plac'd in the midst, between the two Goddesses, he shou'd by a skilful Master be so drawn, as even setting aside the Air and Features of the Face, it shou'd appear by the very Turn, or Position of the Body alone, that this young Hero had not wholly quitted the ballancing or pondering part. For in the manner of his turn towards the worthier of these Goddesses, he shou'd by no means appear so averse or separate from the other, as not to suffer it to be conceiv'd of him, that he had ever any inclination for her, or had ever hearken'd to her Voice. On the contrary, there ought to be some hopes yet remaining for this latter Goddess *Pleasure*, and some regret apparent in **HERCULES**. Otherwise we shou'd pass immediately from the *third* to the *fourth* Period ; or at least confound one with the other.

(2.) HERCULES in this Agony describ'd, may appear either sitting or standing: tho' it be more according to probability for him to appear standing, in regard to the presence of the two Goddesses, and by reason the case is far from being the same *here* as in the *Judgment of PARIS*; where the interested Goddesses plead their Cause before their Judg. Here the Interest of HERCULES himself is at stake, 'tis *his own* Cause which is trying; he is in this respect not so much the *Judg*, as he is in reality the *Party judg'd*.

(3.) THE superiour and commanding Passion of HERCULES may be express'd either by a strong Admiration, or by an Admiration which holds chiefly of *Love*.

————— *Ingenti percussus amore.*

(4.) If the latter be us'd, then the reluctant Passion, which is not yet wholly overcome, may shew it-self in Pity and Tenderneſs, mov'd in our Hero by the thought of those Pleasures and Companions of his Youth, which he is going for ever to abandon: and in this sense HERCULES may look either on the one or the other of the Goddesses, with this difference, that if he looks on *Pleasure*, it shou'd be faintly, and as turning his eyes back with
pity;

CHAP. pity; having still his Action and Gesture

II. turn'd the other way towards *Virtue*. If, on the contrary, he looks on *Virtue*; it ought to be earnestly and with extreme attention, having some part of the Action of his Body inclining still towards *Pleasure*, and discovering by certain Features of Concern and Pity, intermix'd with the commanding or conquering Passion, that the Decision he is about to make in favour of *Virtue*, costs him not a little.

(5.) If it be thought fit rather to make use of Admiration, merely to express the commanding Passion of HERCULES: then the *reluctant* one may discover it-self in a kind of horror, at the thought of the Toil and Labour to be sustain'd in the rough rocky way apparent on the side of *Virtue*.

(6.) AGAIN, HERCULES may be represented as looking neither towards *Virtue* nor *Pleasure*; but as turning his eyes either towards the mountainous rocky way pointed out to him by *Virtue*, or towards the flowry way of the Vale and Meadows recommended to him by *Pleasure*: and to these different Attitudes may be apply'd the same Rules for the Expression of the Turn or Ballance of Judgment in our pensive Hero.

(7.) WHAT-

(7.) **W**HATEVER may be the manner chosen for the designing of this Figure of **HERCULES**, according to that part of the History in which we have taken him; 'tis certain he shou'd be so drawn, as neither by the opening of his mouth, or by any other sign, to leave it in the least dubious whether he is speaking or silent: for 'tis absolutely requisite that Silence shou'd be distinctly characteriz'd in **HERCULES**, not only as the natural effect of his strict Attention, and the little leisure he has from what passes at this time within his breast; but in order withal to give that appearance of Majesty and Superiority becoming the Person and Character of pleading *Virtue*, who by her Eloquence and other Charms has e'er this made her-self mistress of the Heart of our enamour'd Hero.

— *Pendetque iterum narrantis ab ore.*

This Image of the Sublime, in the Discourse and Manner of *Virtue*, wou'd be utterly destroy'd, if in the instant that she employ'd the greatest Force of Action, she shou'd appear to be interrupted by the ill-tim'd Speech, Reply, or Utterance of her Auditor. Such a Design or Representation as this, wou'd prove contrary to Order, contrary to the History, and to the *Decorum*,

CHAP. or Decency of Manners. Nor can one well
 III. avoid taking notice here of that general
 ~~~~~ Absurdity committed by many of the  
 esteem'd great Masters in Painting; who  
 in one and the same Company or Assembly  
 of Persons jointly employ'd, and united  
 according to the History in one single or  
 common Action, represent to us not only  
*two or three*, but several, and sometimes all,  
 speaking at once: which must naturally  
 have the same effect on the Eye, as such a  
 Conversation wou'd have upon the Ear,  
 were we in reality to hear 'it.


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## C H A P. III.

*Of the Second Figure.*

(1.) **A**FTER what has been said on  
 the Subject of HERCULES, it  
 appears plainly what the *Attitude* must be  
 of our second Figure *Virtue*; who, as we  
 have taken her in this particular Period of  
 our History, must of necessity be *speaking*  
 with all the Force of Action, such as wou'd  
 appear in an excellent Orator, when at the  
 height, and in the most affecting part of  
 his Discourse.

(2.) SHE ought therefore to be drawn  
*standing*, since 'tis contrary to all probable  
 Ap-

Appearances, and even to Nature it-self, CHAP. that in the very Heat and highest Transport III. of Speech, the Speaker shou'd be seen sitting, or in any posture which shou'd express Repose. 

(3.) SHE may be *habited* either as an AMAZON with the Helmet, Lance, and in the Robe or Vest of PALLAS: or as any other of the Virtues, Goddesses, or Heroines, with the plain original Crown, without Rays, according to genuine Antiquity. Our History makes no mention of a Helmet, or any other Armour of *Virtue*. It gives us only to understand that she was dress'd neither negligently, nor with much study or ornament. If we follow this latter method, we need give her only in her hand the Imperial or Magisterial Sword, which is her true characteristic Mark, and wou'd sufficiently distinguish her, without the Helmet, Lance, or other military Habit; and in this manner the opposition between her-self and her Rival wou'd be still more beautiful and regular. "But this Beauty, says one, wou'd be discoverable only by the Learned." Perhaps so. But then again there wou'd be no loss for others, since no one wou'd find this Piece the less intelligible on the account of this Regulation. On the contrary, one who chanc'd to know little of Antiquity in general, or of this History in particular, C 2 wou'd

CHAP. wou'd be still further to seek, if upon seeing  
 III. an armed Woman in the Piece, he shou'd  
 ~~~~~ represent to himself either a PALLAS, a  
 BELLONA, or any other warlike Form
 or Deity of the female kind.

(4.) As for the *Shape, Countenance*, or Person of *Virtue*, that which is usually given to PALLAS may fitly serve as a Model for this Dame; as on the other side, that which is given to VENUS may serve in the same manner for her Rival. The Historian we follow, represents *Virtue* to us as a Lady of a goodly Form, tall, and majestick; and by what he relates of her, he gives us sufficiently to understand, that tho she was neither lean, nor of a tann'd Complexion, she must have discover'd however by the Substance and Colour of her Flesh, that she was sufficiently accustom'd to exercise. PLEASURE, on the other hand, by an exact Opposition, is represented in better case, and of a Softness of Complexion; which speaks her Manners, and gives her a middle Character between the Person of a VENUS, and that of a *Bacchinal Nymph*.

(5.) As for the *Position, or Attitude* of VIRTUE; tho in a historical Piece, such as ours is design'd, 'twou'd on no account be proper to have immediate recourse to the way of *Emblem*; one might, on this

occasion, endeavour nevertheless by some CHAP. artifice, to give our Figure, as much as III. possible, the resemblance of the same Goddess, as she is seen on Medals, and other antient Emblematick Pieces of like nature. In this view she wou'd be so design'd, as to stand firm with her full poise upon one foot, having the other a little advanc'd, and rais'd on a broken piece of ground or rock, instead of the Helmet or little Globe on which we see her usually setting her foot, as triumphant in those Pieces of the emblematick kind. A particular advantage of this Attitude, so judiciously assign'd to VIRTUE by antient Masters, is, that it expresses as well her aspiring Effort, or Ascent towards the Stars and Heaven, as her Victory and Superiority over Fortune and the World. For so the Poets have, of old, describ'd her.

—————* *Negata tentat iter via.*
 || *Virtutisque viam deserit ardua.*

And in our Piece particularly, where the *arduous* and *rocky way* of VIRTUE requires to be emphatically represented; the ascending posture of this Figure, with one Foot advanc'd, in a sort of climbing Action, over the rough and thorny Ground, mult

* Horat. Lib. 3. Od. 2.

|| Idem ibid. Od. 24.


CHAP. of necessity, if well executed, create a due
 III. effect, and add to the Sublime of this * an-
 ~~~~~ tient Poetick Work.

(6.) As for the *Hands* or *Arms*, which in real Oratory, and during the strength of Elocution, must of necessity be active: 'tis plain in respect of our Goddess, that the Arm in particular which she has free to her-self, and is neither encumber'd with Lance or Sword, shou'd be employ'd another way, and come in to second the Discourse, and accompany it, with a just Emphasis and Action. Accordingly *Virtue* wou'd then be seen with this Hand, turn'd either upwards to the rocky Way mark'd out by her with approbation, or to the Sky or Stars in the same sublime sense, or downwards to the flowry Way and Vale as in a detesting manner, and with abhorrence of what passes there; or last of all (in a disdainful sense, and with the same appearance of Detestation) against *Pleasure* her-self. Each Manner wou'd have its peculiar advantage;

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\* As antient as the Poet HESIOD: which appears by the following Verses, cited by our Historian, as the Foundation, or first Draught of this HERCULEAN Tablature.


Τὴν μὲν γὰρ κακότητα καὶ ἱλαδὸν εἰσιν ἐλέσθαι  
 Πηιδίως. λείν μὲν ὁδὸς, μάλα δ' ἐγγυδί νάει.  
 Τῆς δ' ἀρετῆς ἰδρῶτα θεοὶ προπάροισιν ἔδωκον  
 Ἀθάνατοι. μακρὸς δὲ καὶ ὄρσιος δίκμος ἐπ' αὐτὴν,  
 Καὶ τρηχὺς τὸ πρῶτον· ἐπὶν δ' εἰς ἄκρον ἵκηται  
 Πηιδὴν δ' ἥμιτα πέλει, χαλεπὴν περ ἔστα.

and the best profit shou'd be made of this CHAP.  
Arm and Hand at liberty, to express either III.  
the *Disapprobation* or the Applause propos'd.   
It might prove, however, a considerable  
advantage to our Figure of *Virtue*, if hold-  
ing the Lance or Imperial Sword slightly,  
with one of her Hands stretch'd down-  
wards, she cou'd by that very Hand and  
Action be made to express the latter mean-  
ing, opening for that purpose some of the  
lower Fingers of this Hand in a refusing  
or repelling manner; whilst with the other  
Arm and Hand at liberty, she shou'd ex-  
press as well the *former* meaning, and point  
out to HERCULES the way which leads  
to Honour, and the just Glory of heroick  
Actions.

(7.) FROM all these Circumstances of  
History, and Action, accompanying this  
important Figure, the difficulty of the De-  
sign will sufficiently appear, to those who  
carry their Judgment beyond the *mere Form*,  
and are able to consider the Character of  
the *Passion* to which it is subjected. For  
where a real Character is mark'd, and *the*  
*inward Form* peculiarly describ'd, 'tis neces-  
sary *the outward* shou'd give place. Who-  
ever shou'd expect to see our Figure of  
VIRTUE, in the exact Mien of a *fine Talker*,  
curious in her Choice of Action, and form-  
ing it according to the usual Decorum, and  
regular Movement of one of the fair Ladys  
of

CHAP. of our Age, wou'd certainly be far wide

III. of the Thought and Genius of this Piece.  
 ~~~~~ Such study'd Action and artificial Gesture may be allow'd to the Actors and Actresses of the Stage. But the good Painter must come a little nearer to TRUTH, and take care that his Action be not *theatrical*, or at second hand ; but original, and drawn from NATURE her-self. Now tho in the ordinary Tenour of Discourse, the Action of the Party might be allow'd to appear so far govern'd and compos'd by Art, as to retain that regular *Contraste*, and nice Ballance of Movement which Painters are apt to admire as the chief Grace of Figures ; yet in this particular case, where the natural Eagerness of Debate, supported by a thorow Antipathy and Animosity, is join'd to a sort of *enthusiastick Agitation* incident to our prophetick Dame, there can be little of that fashionable Mien, or genteel Air admitted. The Painter who, in such a Piece as we describe, is bound to preserve the heroick Stile, will doubtless beware of representing his Heroine as a mere *Scold*. Yet this is certain ; that it were better for him to expose himself to the Meanness of such a Fancy, and paint his Lady in a high Rant, according to the common Weakness of the Sex ; than to engage in the Embellishment of the mere *Form* ; and forgetting the Character of Severity and Reprimand belonging to the illustrious Rival, present her

her to us a fair specious Personage, free of CHAP.
Emotion, and without the least Bent or IV.
Movement which shou'd express the real 
Pathetick of the kind.

CHAP. IV.

Of the Third Figure.

(1.) **C**ONCERNING *Pleasure* there needs little to be said, after what has been already remark'd in relation to the two preceding Figures. The Truth of *Appearance*, that of *History*, and even the *Decorum* it-self (according to what has been explain'd above) require evidently that in this Period or Instant describ'd, *Pleasure* shou'd be found silent; she can have no other Language allow'd her than that merely of the *Eyes*; and 'twou'd be a happy Management for her in the Design, if in turning her Eyes to meet those of HERCULES, she shou'd find his Head and Face already turn'd so much on the contrary side, as to shew it impossible for her as yet to discover the growing Passion of this Hero in favour of her Rival. By this means she might still with good right retain her fond Airs of Dalliance and Courtship; as having yet discover'd no reason she has to be dissatisfy'd.

D

(2.) SHE

CHAP.

IV.

~~~~~ (2.) SHE may be drawn either *standing*, *leaning*, *sitting*, or *lying*; without a Crown, or crown'd either with Roses or with Myrtle; according to the Painter's Fancy. And since in this *third* Figure the Painter has so great a liberty left him, he may make good advantage of it for the other *two*; to which *this latter* may be subjected, as the last in order, and of least consequence.

(3.) THAT which makes the greatest difficulty in the Disposition or Ordonnance of this Figure *Pleasure*, is, that notwithstanding the supine Air and Character of Ease and Indolence which shou'd be given her, she must retain still so much Life and Action, as is sufficient to express her *persuasive* Effort and Manner of *Indication* towards her proper Paths; those of the flowery kind, and Vale below, whither she wou'd willingly guide our Hero's steps. Now shou'd this Effort be over-strongly express'd, not only the supine Character and Air of Indolence wou'd be lost in this Figure of *Pleasure*; but what is worse, the Figure wou'd seem to speak, or at least wou'd so appear, as to create a double Meaning, or *equivocal Sense* in Painting; which wou'd destroy what we have establish'd as fundamental, concerning the absolute Reign of *Silence* throughout the rest of the Piece, in favour of *Virtue*, the sole speaking

speaking Party at this Instant, or third Period of our History.

CHAP.  
IV.  


(4.) ACCORDING to a Computation, which in this way of Reasoning might be made, of the whole *Motion* or *Action* to be given to our Figure of *Pleasure*; she shou'd scarce have one fifth reserv'd for that which we may properly call active in her, and have already term'd her *persuasive* or *indicative* Effort. All besides shou'd be employ'd to express (if one may say so) her Inaction, her *Supineness*, Effeminacy, and indulgent Ease. The Head and Body might intirely favour this latter Passion. One Hand might be absolutely resign'd to it; serving only to support with much ado the lolling lazy Body. And if the other Hand be requir'd to express some kind of Gesture, or Action towards the Road of Pleasures recommended by this Dame, the Gesture ought however to be slight and negligent, in the manner of one who has given over speaking, and appears weary and spent.


(5.) FOR the *Shape*, the *Person*, the *Complexion*, and what else may be further remark'd as to the *Air* and *Manner* of *Pleasure*; all this is naturally comprehended in the Opposition, as above stated, between her-self and *Virtue*.

## C H A P. V.

*Of the Ornaments of the Piece, and chiefly  
of the Drapery and Perspective.*

(1.)' **T**IS sufficiently known how great a liberty Painters are us'd to take, in the colouring of their Habits and other parts of the Drapery belonging to their historical Pieces. If they are to paint a *Roman* People, they represent 'em in different Dresses; tho it be certain the common People among 'em were habited very near alike, and much after the same colour. In like manner, the *Egyptians*, *Jews*, and other ancient Nations, as we may well suppose, bore in this particular their respective Likeness or Resemblance one to another, as at present the *Spaniards*, *Italians*, and several other People of *Europe*. But such a Resemblance as this wou'd, in the way of Painting, produce a very untoward effect; as may be easily conceiv'd. For this reason the Painter makes no scruple to introduce *Philosophers*, and even *Apostles*, in various Colours, after a very extraordinary manner. 'Tis here that the *historical Truth* must of necessity indeed give way to that which we call *Poetical*, as being govern'd not so much by Reality as by *Probability*, or plausible



sible Appearance : so that a Painter who CHAP.  
uses his Privilege or Prerogative in this re- V.  
spect, ought however to do it cautiously,   
and with discretion ; and when occasion re-  
quires that he shou'd present us his *Philo-*  
*sophers* or *Apostles* thus variously colour'd,  
he must take care at least so to mortify his  
Colours, that these plain poor Men may  
not appear in his Piece adorn'd like so ma-  
ny Lords or Princes of the modern Garb.

(2.) IF, on the other hand, the Painter  
shou'd happen to take for his Subject some  
solemn Entry or Triumph, where, accor-  
ding to the Truth of *Fact*, all manner of  
Magnificence had without doubt been ac-  
tually display'd, and all sorts of bright and  
dazling Colours heap'd together and ad-  
vanc'd, in emulation, one against another ;  
he ought on this occasion, in breach of the  
*historical Truth*, or Truth of *Fact*, to do his  
utmost to diminish and reduce the excessive  
Gayety and Splendour of those Objects,  
which wou'd otherwise raise such a Con-  
fusion, Oppugnancy, and Riot of Colours,  
as wou'd to any judicious Eye appear ab-  
solutely intolerable.

(3.) IT becomes therefore an able Pain-  
ter in this, as well as in the other parts of  
his Workmanship, to have regard princi-  
pally, and above all, to the Agreement or  
Correspondency of things. And to that  
end

CHAP. end 'tis necessary he shou'd form in his  
 V. Mind a certain Note or Character of *Unity*, which being happily taken, wou'd out of the many Colours of his Piece, produce (if one may say so) *a particular distinct Species* of an original kind: like those Compositions in Musick, where among the different Airs (such as *Sonatas*, *Entrys*, or *Sarabands*) there are different and distinct species; of which we may say in particular, as to each, "That it has its own proper Character or Genius, peculiar to itself."

(4.) THUS the Harmony of Painting requires, that in whatever Key the Painter begins his Piece, he shou'd be sure to finish it in the same.

(5.) THIS Regulation turns on the principal Figure, or on the two or three which are eminent, in a Tablature compos'd of many: for if the Painter happens to give a certain Height or Richness of Colouring to his principal Figure, the rest must in proportion necessarily partake of this Genius. But if, on the contrary, the Painter shou'd have chanc'd to give a softer Air, with more Gentleness and Simplicity of colouring, to his principal Figure, the rest must bear a Character proportionable, and appear in an extraordinary Simplicity, that one and the same Spirit may without contest

contest reign through the whole of his CHAP.  
Design. V.



(6.) OUR Historical Draught of HERCULES will afford us a very clear example in the case: for considering that the Hero is to appear on this occasion retir'd and gloomy, being withal in a manner naked, and without any other Covering than a Lion's Skin, which is it-self of a yellow and dusky colour; it wou'd be really impracticable for a Painter to represent this principal Figure in any extraordinary brightness or luster. From whence it follows, that in the other inferiour Figures or subordinate parts of the Work, the Painter must necessarily make use of such still quiet Colours, as may give to the whole Piece a character of Solemnity and Simplicity agreeable with it-self. Now shou'd our Painter honestly go about to follow his Historian according to the literal Sense of the History, which represents *Virtue* to us in a resplendent Robe of the purest and most glossy white; 'tis evident he must after this manner destroy his Piece. The *good Painter* in this, as in all other cases of like nature, must do as the *good Poet*; who undertaking to treat some common and known Subject, refuses however to follow strictly, like a mere Copyist or Translator, any preceding Poet or Historian; but so orders

CHAP. orders it, that his Work in it-self becomes  
 V. really new and original.

*Publica materies privati juris erit, si  
 Nec circa vilem patulumque moraberis orbem;  
 Nec verbum verbo curabis reddere fidus  
 Interpres.*

(7.) As for what relates to the Perspective, or Scene of our historical Piece, it ought so to present it-self, as to make us instantly conceive that 'tis in the Country and in a place of Retirement, near some Wood or Forest, that this whole Action passes. For 'twou'd be impertinent to bring Architecture or Buildings of whatever kind in view, as tokens of Company, Diversion, or Affairs, in a place purposely chosen to denote Solitude, Thoughtfulness, and premeditated Retreat. Besides, that according to the Poets (our Guides and Masters in this Art) neither the Goddesses nor other divine Forms, of whatever kind, car'd ever to present themselves to human Sight, elsewhere than in these deep Recesses. And 'tis worth observing here, how particularly our philosophical Historian affects to speak, by way of prevention, of the solitary place where HERCULES was retir'd, and of his Thoughtfulness preceding this Apparition: which from these Circumstances may be constru'd hence-

hence-forward as a mere *Dream* ; but as such a truly rational, and *divine*-one.

CHAP.  
V.  
~~~~~

(8.) As to the *Fortress*, *Temple*, or *Palace* of VIRTUE, situated on a Mountain, after the emblematical way ; as we see represented in some Pieces form'd upon this Subject ; there is nothing of this kind express'd by our Historian. And shou'd this or any thing of a like nature present itself in our Design, it wou'd fill the Mind with foreign Fancys, and mysterious Views, no way agreeable to the Taste and Genius of this Piece. Nor is there any thing, at the same time, on *Pleasure's* side, to answer by way of opposition to this Palace of *Vir-*
tue ; which if express'd, wou'd on this account destroy the just Simplicity and Correspondency of our Work.

(9.) ANOTHER Reason against the *Perspectiv*-part, the *Architecture*, or other study'd Ornaments of the *Landskip*-kind, in this particular Piece of ours, is, That in reality there being no occasion for these Appearances, they wou'd prove a mere Incumbrance to the Eye, and of necessity disturb the Sight, by diverting it from that which is principal, the *History* and *Fact*. Whatsoever appears in a historical Design, which is not essential to the Action, serves only to confound the Representation and perplex the Mind ; more particularly,

CHAP. particularly, if these *Episodick* parts are so
 V. lively wrought, as to vie with the principal Subject, and contend for Precedency with the Figures and human Life. A just Design, or Tablature, shou'd at first view discover what *Nature* it is design'd to imitate ; what Life, whether of the higher or lower kind, it aims chiefly to represent. The Piece must by no means be equivocal or dubious ; but must with ease distinguish it-self, either as *historical* and *moral*, or as perspective and merely *natural*. If it be *the latter* of these Beautys, which we desire to see delineated according to its perfection, then *the former* must give place. The *higher* Life must be allay'd, and in a manner discountenanc'd and obscur'd ; whilst the *lower* displays it-self, and is exhibited as principal. Even that which according to a Term of Art we commonly call *Still-Life*, and is in reality of the last and lowest degree of Painting, must have its Superiority and just Preference, in a Tablature of its own species. 'Tis the same in *Animal-Pieces* ; where Beasts, or Fowl are represented. In *Landskip*, Inanimates are principal : 'Tis the Earth, the Water, the Stones, and Rocks which live. All other Life becomes subordinate. Humanity, Sense, Manners, must in this place yield, and become inferiour. 'Twou'd be a fault even to aim at the Expression of any real Beauty in this kind, or go about to animate

or heighten in any considerable degree the accompanying Figures of Men, or Deitys which are accidentally introduc'd, as Appendices, or Ornaments, in such a Piece. But if, on the contrary, the *human Species* be that which first presents it-self in a Picture, if it be the intelligent Life which is set to view, 'tis the other *Species*, the other Life, which must then surrender and become subservient. The *merely natural* must pay homage to the *historical* or *moral*. Every Beauty, every Grace must be sacrific'd to the real Beauty of this first and highest Order; for nothing can be more deform'd than a Confusion of many Beautys: And the Confusion becomes inevitable, where the Subjection is not compleat.

(10.) BY the word *Moral* is understood in this place all sorts of judicious Representations of the human Passions, as we see even in *Battel-Pieces*; excepting those of distant Figures, and the diminutive kind, which may rather be consider'd as a sort of Landskip. In all other martial Pieces, we see express'd in lively Action, the several degrees of Valour, Magnanimity, Cowardice, Terrour, Anger, according to the several Characters of Nations and particular Men. 'Tis here that we may see *Heroes* and *Chiefs* (such as the ALEXANDERS or CONSTANTINES) appear, even in the hottest of the Action, with a Tranquillity

CHAP. and Sedateness of Mind peculiar to themselves; which is indeed, in a direct and proper sense, profoundly *moral*.

(11.) BUT as the *Moral* part is differently treated in a *Poem* from what it is in *History*, or in a *Philosophical* Work; so must it, of right, in *Painting*, be far differently treated, from what it naturally is either in the *History* or *Poem*. For want of a right understanding of this Maxim, it often happens that by endeavouring to render a Piece highly *moral* and learned, it becomes thorowly ridiculous and impertinent.

(12.) FOR the ordinary Works of *Sculpture*, such as the *Low-Relievas*, and Ornaments of Columns and Edifices, great allowance is made. The very Rules of Perspective are here wholly revers'd, as necessity requires; and are accommodated to the Circumstance and Genius of the Place or Building, according to a certain Oeconomy or Order of a particular and distinct kind; as will easily be observ'd by those who have thorowly study'd the *Trajan* and *Antoninus*-Pillars, and other Relieve-Works of the Antients. In the same manner, as to Pieces of engrav'd Work, Medals, or whatever shews it-self in one Substance (as Brass or Stone) or only by Shade and Light (as in ordinary Drawings, or Stamps) much also is allow'd, and many things admitted,

of

of the *fantastick, miraculous, or hyperbotical* CHAP. V.
kind. 'Tis here, that we have free scope
withal for whatever is learned, *emblematical,*
or *enigmatick*. But for the compleatly imi-
tative and illusive Art of PAINTING,
whose character it is to employ in her
Works the united Force of different Co-
lours, and who surpassing, by so many De-
grees and in so many Privileges, all other
human Fiction or imitative Art, aspires in
a directer manner towards Deceit and a
Command over our very Sense; she must
of necessity abandon whatever is over-
learned, *humorous, or witty*; to maintain
her-self in what is *natural, credible, and*
winning of our Assent: that she may thus
acquit her-self of what is her chief Pro-
vince, *the specious Appearance of the Objects*
she represents. Otherwise we shall natu-
rally bring against her the just Criticism of
HORACE, on the scenical Representation
so nearly ally'd to her :

Quodcunque ostendis mihi sic, incredulus odi.

(13.) WE are therefore to consider this
as a sure Maxim or Observation in Paint-
ing, " That a *historical and moral* Piece
" must of necessity lose much of its natu-
" ral Simplicity and Grace, if any thing
" of the *emblematical or enigmatick* kind be
" visibly and directly intermix'd." As if,
for instance, the Circle of the *Zodiack*,
with

CHAP. with its twelve Signs, were introduc'd.

V. Now this being an Appearance which carries not any manner of similitude or colourable resemblance to any thing extant in real Nature; it cannot possibly pretend to win the Sense, or gain Belief by the help of any *Poetical Enthusiasm*, religious History or Faith. For by means of these, indeed, we are easily induc'd to contemplate as Realitys those divine Personages and miraculous Forms, which the leading Painters, antient and modern, have speciously design'd, according to the particular Doctrine or Theology of their several religious and national Beliefs. But for our Tablature in particular, it carries nothing with it of the mere *emblematical* or *enigmatick* kind: since for what relates to the double Way of the Vale and Mountain, this may naturally and with colourable appearance be represented at the mountain's foot. But if on the Summit or highest Point of it, we shou'd place the Fortrefs, or Palace of *Virtue*, rising above the Clouds, this wou'd immediately give the enigmatical mysterious Air to our *Picture*, and of necessity destroy its persuasive Simplicity and natural Appearance.

(14.) IN short, we are to carry this Remembrance still along with us, " That
 " the fewer the Objects are, besides those
 " which are absolutely necessary in a Piece,
 " the

“ the easier it is for the Eye, by one simple C H A P.
 “ Act and in one View, to comprehend V.
 “ the *Sum* or *Whole*.” The multiplication
 of Subjects, tho subaltern, renders the Sub-
 ordination more difficult to execute in the
 Ordonnance or Composition of a Work :
 And if the Subordination be not perfect,
 the Order (which makes the Beauty) re-
 mains imperfect. Now the *Subordination*
 can never be perfect, “ unless * when the
 “ Ordonnance is such, that the Eye not on-
 “ ly runs over with ease the several Parts
 “ of the Design, (reducing still its View
 “ each moment to the principal Subject on
 “ which all turns) but when the same Eye,
 “ without the least detainment in any of
 “ the particular Parts, and resting, as it
 “ were, immovable in the middle, or cen-
 “ ter of the Tablature, may see at once, in
 “ an agreeable and perfect Correspondency,
 “ all which is there exhibited to the Sight.”

* *This is what the Grecian Masters so happily express'd by
 that single word 'Ευσύνταξις.*




C H A P. VI.

Of the Casual or Independent Ornaments.

(1.) **T**HERE remains for us now to consider only of the separate Ornaments, independent both of Figures and Perspective, such as the * *Machine-Work* or *Divinitys* in the Sky, the Winds, Cupids, Birds, Animals, Dogs, or other loose Pieces which are introduc'd without any absolute necessity, and in a way of Humour: but as these belong chiefly to the *ordinary Life*, and to the *Comick*, or *mix'd* kind; our *Tablature*, which on the contrary is wholly *Epick*, *Heroick*, and in the *Tragick Stile*, wou'd not so easily admit of any thing in this light way.

(2.) WE may besides consider, that whereas the Mind is naturally led to fancy Mystery in a Work of such a Genius or Stile of Painting as ours, and to confound with each other the two distinct kinds of the *Emblematick* and merely *Historical* or *Poetick*; we shou'd take care not to afford

* This is understood of the *Machine-Work*, when it is merely ornamental, and not essential in the Piece; by making part of the *History*, or *Fable* it-self.

it this occasion of Error and Deviation, by CHAP.
 introducing into a Piece of so uniform a VI.
 Design, such Appendices, or supplementary 
 Parts, as under pretext of giving light to
 the History or characterizing the Figures,
 shou'd serve only to distract or dissipate the
 Sight, and confound the Judgment of the
 more intelligent Spectators.

(3.) “WILL it then, says one, be possible to make out the Story of these two *Dames* in company with HERCULES, without otherwise distinguishing them than as above describ'd?”——It is possible; and not only so, but certain and infallible in the case of one who has the least Genius, or has ever heard in general concerning HERCULES, without so much as having ever heard this History in particular. But if notwithstanding this, we wou'd needs add some exterior marks, more declaratory and determinative of these two Personages, *Virtue* and *Pleasure*; it may be perform'd, however, without any necessary recourse to what is absolutely of the *Emblem*-kind. The Manner of this may be explain'd as follows.

(4.) THE Energy or natural Force of Virtue, according to the moral Philosophy of highest note among the Antients, was express'd in the double effect
F
of

CHAP. of * *Forbearance* and *Indurance*, or what we
 VI. may call otherwise *Refrainment* and *Support*: for the former, the *Bit* or *Bridle*, plac'd somewhere on the side of *Virtue*, may serve as Emblem sufficient; and for the second, the *Helmet* may serve in the same manner; especially since they are each of them Appurtenances essential to Heroes (who in the quality of Warriors were also Subduers or † *Managers* of Horses) and that at the same time these are really portable Instruments, such as the martial Dame, who represents *Virtue*, may well be suppos'd to have brought along with her.

(5.) ON the side of *Pleasure*, certain Vases and other Pieces of imboss'd Plate, wrought in the figures of *Satyrs*, *Fauns*, and *Bacchanals*, may serve to express the Debauches of the Table-kind; and certain Draperys thrown carelessly on the ground, and hung upon a neighbouring Tree, forming a kind of Bower and Couch for this luxurious Dame, may serve sufficiently to suggest the Thought of other Indulgences, and to support the Image of the effeminate, indolent, and amorous Passions. Besides

* *Kαρτερία, Εγκρατεία*: They were describ'd as Sisters in the emblematick Moral Philosophy of the Antients. Whence that known Precept, 'Ανάξιν, 'Ασπίην, Σοφίην & Αβστείαν.

† *Castor and Pollux*; all the Heroes of Homer; Alexander the Great, &c.

that for this latter kind, we may rest satisfy'd, 'tis what the Painter will hardly fail of representing to the full. The fear is, lest he shou'd overdo this part, and express the Affection too much to the life. The Appearance will, no doubt, be strongly wrought in all the Features and Proportions of this *third Figure*, which is of a relish far more popular and vulgarly engaging, than that *other* oppos'd to it, in our historical Design.

CONCLUSION.

(1.) **W**E may conclude this Argument with a general Reflection, which seems to arise naturally from what has been said on this Subject in particular; "That in a real *History-Painter*, the same Knowledge, the same Study and Views are requir'd, as in a real *Poet*." Never can the Poet (whilst he justly holds that name) become a Relator or *Historian* at large. He is allow'd only to describe a single Action, not the Action of a single Man or People. The Painter is a *Historian* at the same rate, but still more narrowly confin'd, as in fact appears; since it wou'd certainly prove a more ridiculous Attempt to comprehend two or three distinct Actions or Parts of History in one Picture, than to

comprehend ten times the number in one and the same Poem.

(2.) 'TIS well known, that to each Species of Poetry, there are natural Proportions and Limits assign'd. And it wou'd be a gross Absurdity indeed to imagine, that in a Poem there was nothing which we cou'd call *Measure* or *Number*, except merely in the Verse. An Elegy, and an Epigram have each of 'em their Measure and Proportion, as well as a Tragedy or Epick Poem. In the same manner, as to Painting, Sculpture, or Statuary, there are particular Measures which form what we call a *Piece* : as for instance, in mere Portraiture, a *Head*, or *Bust*, the former of which must retain always the whole, or at least a certain part of the Neck, as the latter the Shoulders, and a certain part of the Breast ; if any thing be added or retrench'd, the Piece is destroy'd. 'Tis then a mangled Trunk, or dismember'd Body, which presents it-self to our Imagination ; and this too not thro use merely, or on the account of custom, but of necessity, and by the nature of the Appearance : since there are such and such parts of the human Body, which are naturally match'd and must appear in company ; the Section, if unskillfully made, being in reality horrid, and representing rather an Amputation in Surgery, than a seemly Division or Separation
 accor-

according to Art. And thus it is that in general, thro all the plastick Arts or Works of Imitation, " Whatsoever is drawn from " Nature, with the intention of raising in " us the Imagination of the natural Species " or Object according to real Beauty and " Truth, shou'd be compriz'd in certain " compleat Portions or Districts, which represent the Correspondency or Union of " each part of Nature, with intire Nature " her-self." And 'tis this natural Apprehension or anticipating Sense of Unity, which makes us give even to the Works of our inferiour Artizans, the name of *Pieces* by way of Excellence, and as denoting the Justness and Truth of Work.

(3.) IN order therefore to succeed rightly in the Formation of any thing truly beautiful in this higher Order of Design; 'twere to be wish'd that the Artist, who had Understanding enough to comprehend what a real *Piece* or *Tablature* imported, and who in order to this had acquir'd the Knowledg of a *Whole* and *Parts*, wou'd afterwards apply himself to the Study of *morab* and *poetick Truth*: that by this means the Thoughts, Sentiments, or Manners, which hold the first rank in historical Work, might appear futable to the higher and nobler Species of Humanity in which he practis'd, to the Genius of the Age which he describ'd, and to the principal or main Action which he chose

chose to represent. He wou'd then naturally learn to reject those false Ornaments of affected Graces, exaggerated Passions, hyperbolical and prodigious Forms; which equally with the mere *capricious* and grotesque, destroy the just *Simplicity*, and *Unity*, essential in a P I E C E. And for his *Colouring*; he wou'd then soon find how much it became him to be reserv'd, severe, and chaste, in this particular of his Art; where Luxury and Libertinism are, by the power of Fashion and the modern Taste, become so universally establish'd.

(4.) 'Tis evident however from Reason it-self, as well as from * History and Experience, that nothing is more fatal, either to Painting, Architecture, or the other Arts, than this *false Relish* which is govern'd rather by what immediately strikes the Sense, than by what consequently and by reflection pleases the Mind, and satisfies the Thought and Reason. So that whilst we look on Painting with the same eye, as we view commonly the rich Stuffs and colour'd Silks worn by our Ladys, and admir'd in Dress, Equipage, or Furniture, we must of necessity be effeminate in our Taste, and utterly set wrong as to all Judgment and Knowledg in the kind. For of this *imitative Art* we may justly say,

* See Vitruvius and Pliny.